

The Pritzker Architecture Prize



2003
JØRN UTZON

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.

An international panel of jurors reviews nominations from all nations, selecting one living architect each year. Seven Laureates have been chosen from the United States, and the year 2003 marked the twentieth to be chosen from other countries around the world.

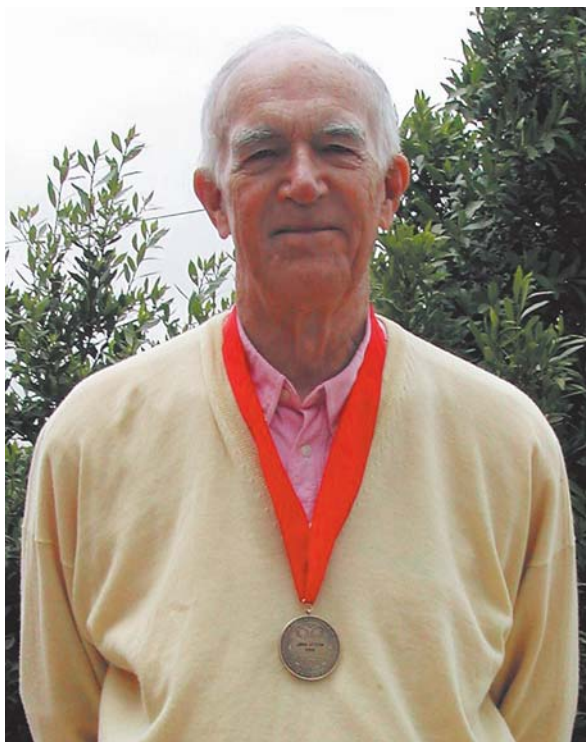


The bronze medallion presented to each Laureate is based on designs of Louis Sullivan, famed Chicago architect generally acknowledged as the father of the skyscraper. Shown on the cover is one side with the name of the prize and space in the center for the Laureate's name. On the reverse, shown above, three words are inscribed, "firmness, commodity and delight." The Latin words, "firmitas, utilitas, venustas" were originally set down nearly 2000 years ago by Marcus Vitruvius in his *Ten Books on Architecture* dedicated to the Roman Emperor Augustus. In 1624, when Henry Wotton was England's first Ambassador to Venice, he translated the words for his work, *The Elements of Architecture*, to read: "The end is to build well. Well building hath three conditions: commodity, firmness and delight."

THE
PRITZKER
ARCHITECTURE PRIZE

2003

PRESENTED TO
JØRN UTZON



SPONSORED BY
THE HYATT FOUNDATION

THE JURY

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Architect and Pritzker Laureate 1989

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Ada Louise Huxtable

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JURY CITATION

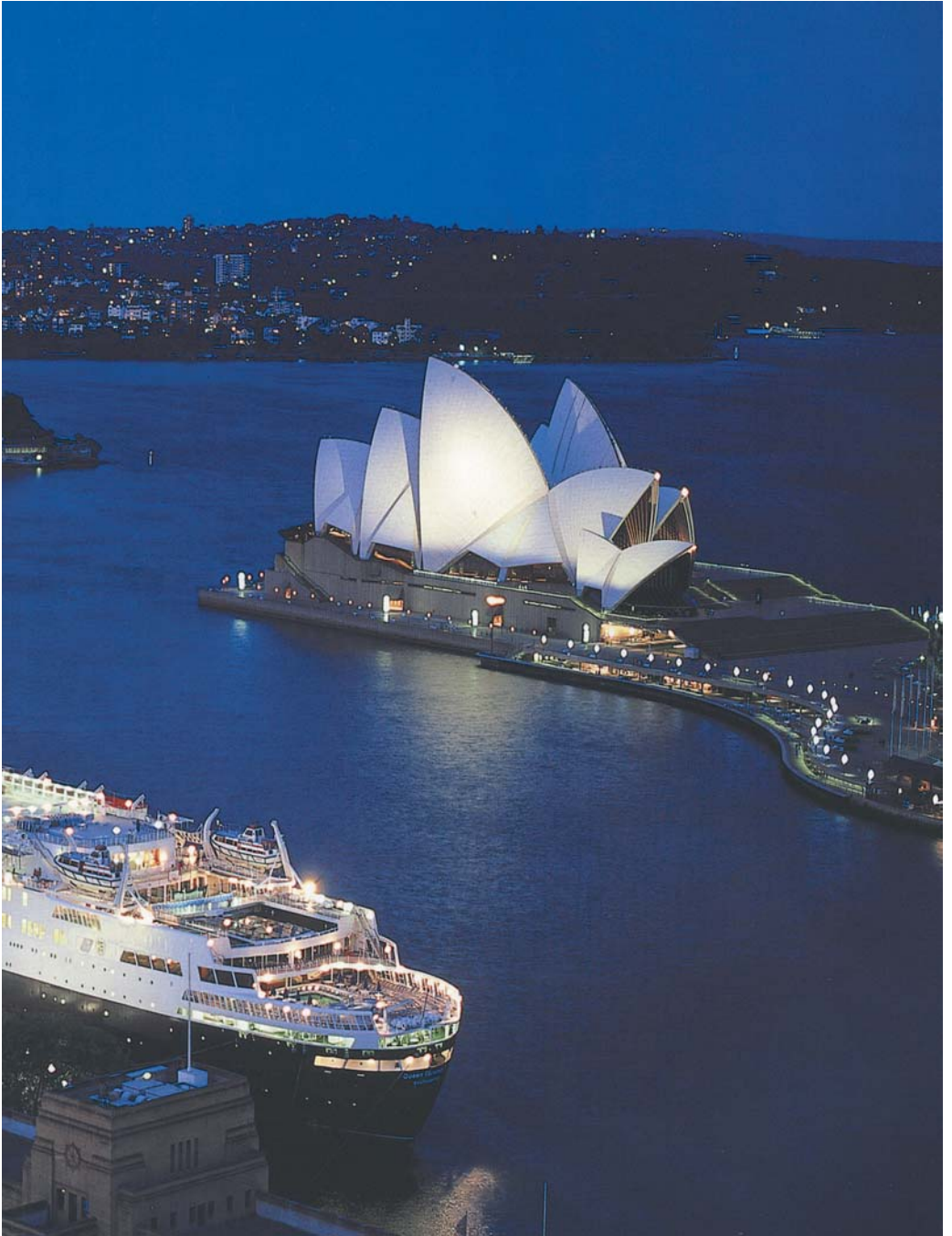
Jørn Utzon is an architect whose roots extend back into history touching on the Mayan, Chinese, Japanese and Islamic cultures, and many others, including his own Scandinavian legacies. He combines these more ancient heritages with his own balanced discipline, a sense of architecture as art, and natural instinct for organic structures related to site conditions.

The range of his projects is vast, from the sculptural abstraction of the Sydney Opera House to handsome, humane housing; a church that remains a masterwork with its remarkably lyrical ceilings; as well as monumental public buildings for government and commerce.

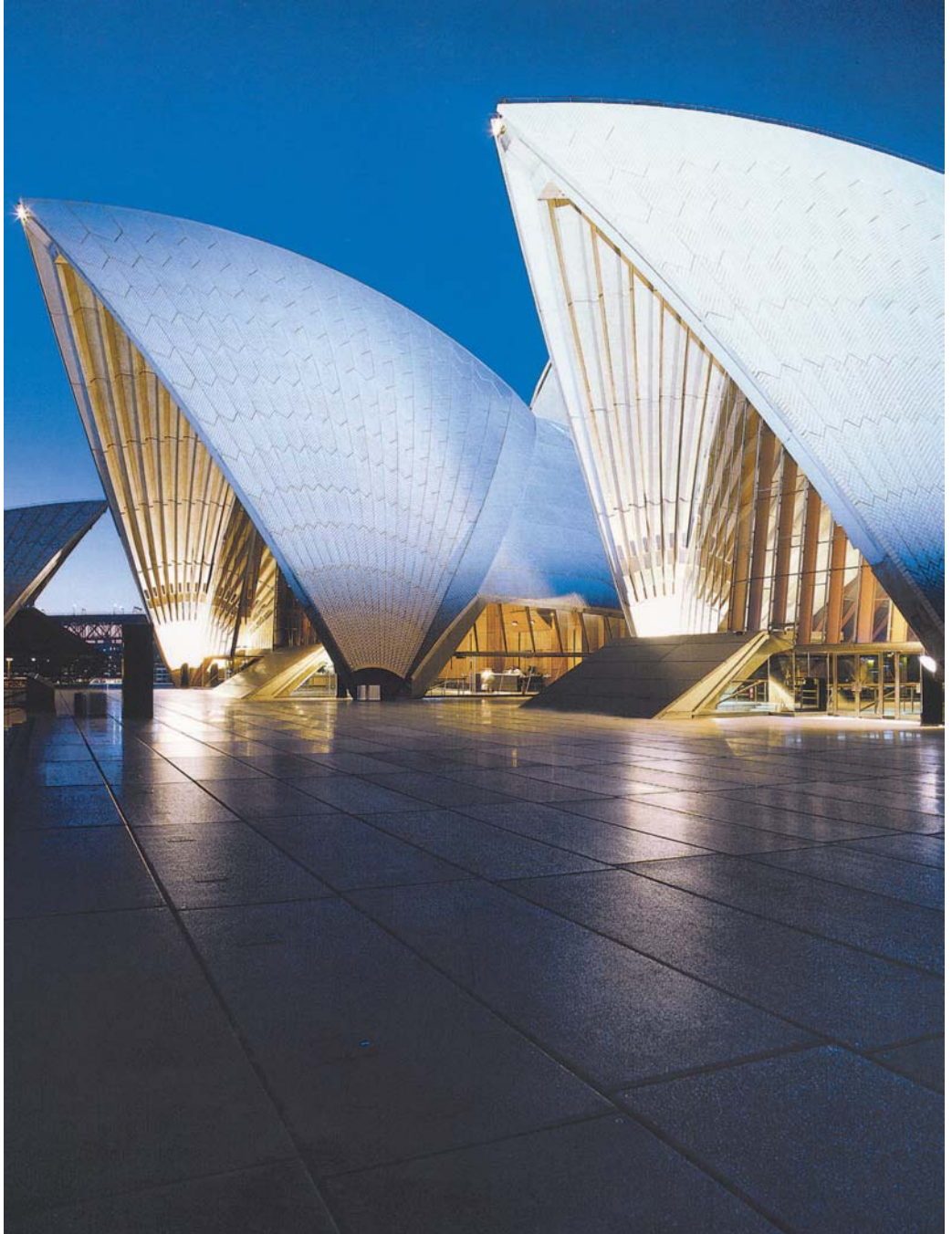
His housing is designed to provide not only privacy for its inhabitants, but pleasant views of the landscape, and flexibility for individual pursuits — in short, designed with people in mind.

There is no doubt that the Sydney Opera House is his masterpiece. It is one of the great iconic buildings of the 20th century, an image of great beauty that has become known throughout the world — a symbol for not only a city, but a whole country and continent.

“I like to be on the edge of the possible,” is something Jørn Utzon has said. His work shows the world that he has been there and beyond — he proves that the marvelous and seemingly impossible in architecture can be achieved. He has always been ahead of his time. He rightly joins the handful of Modernists who have shaped the past century with buildings of timeless and enduring quality.



Sydney Opera House
Sydney, Australia
1957-1973

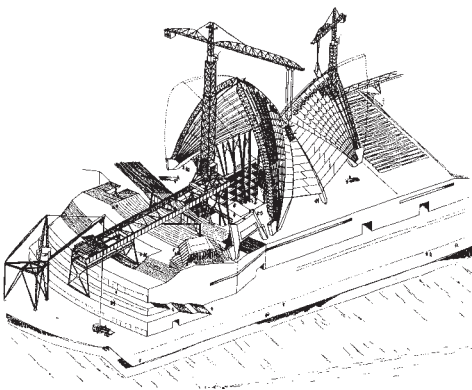


Sydney Opera House
Sydney, Australia
1957-1973



Sydney Opera House
Sydney, Australia
1957-1973

*Below left is an axonometric view of the major hall roof under construction - Ove Arup & Partners;
and below right is Jørn Utzon working on one of the stages of development of the opera house.*





Sydney Opera House
Sydney, Australia
1957-1973

PREVIOUS LAUREATES

1979

Philip Johnson of the United States of America

presented at Dumbarton Oaks, Washington, D.C.

1980

Luis Barragan of Mexico

presented at Dumbarton Oaks, Washington, D.C.

1981

James Stirling of the United Kingdom

presented at the National Building Museum, Washington, D.C.

1982

Kevin Roche of the United States of America

presented at The Art Institute of Chicago, Illinois

1983

Ieoh Ming Pei of the United States of America

presented at The Metropolitan Museum of Art, New York, New York

1984

Richard Meier of the United States of America

presented at the National Gallery of Art, Washington, D.C.

1985

Hans Hollein of Austria

presented at the Huntington Library, Art Collections and
Botanical Gardens, San Marino, California

1986

Gottfried Böhm of Germany

presented at Goldsmiths' Hall, London, United Kingdom

1987

Kenzo Tange of Japan

presented at the Kimbell Art Museum, Fort Worth, Texas

1988

Gordon Bunshaft of the United States of America and Oscar Niemeyer of Brazil

presented at The Art Institute of Chicago, Illinois

1989

Frank O. Gehry of the United States of America

presented at Todai-ji Buddhist Temple, Nara, Japan

1990

Aldo Rossi of Italy

presented at Palazzo Grassi, Venice, Italy

PREVIOUS LAUREATES

1991

Robert Venturi of the United States of America

presented at Palacio de Iturbide, Mexico City, Mexico

1992

Alvaro Siza of Portugal

presented at the Harold Washington Library Center, Chicago, Illinois

1993

Fumihiko Maki of Japan

presented at Prague Castle, Czech Republic

1994

Christian de Portzamparc of France

presented at The Commons, Columbus, Indiana

1995

Tadao Ando of Japan

presented at the Grand Trianon and the Palace of Versailles, France

1996

Rafael Moneo of Spain

presented at the construction site of The Getty Center, Los Angeles, California

1997

Sverre Fehn of Norway

presented at the construction site of The Guggenheim Museum, Bilbao, Spain

1998

Renzo Piano of Italy

presented at the White House, Washington, D.C.

1999

Sir Norman Foster of the United Kingdom

presented at the Altes Museum, Berlin, Germany

2000

Rem Koolhaas of the Netherlands

presented at the Jerusalem Archaeological Park, Israel

2001

Jacques Herzog and Pierre de Meuron of Switzerland

presented at Thomas Jefferson's Monticello, Virginia

2002

Glenn Murcutt of Australia

presented at Michelangelo's Campidoglio, Rome, Italy



FORMAL PRESENTATION CEREMONY

The Royal Academy of Fine Arts
of San Fernando
Madrid, Spain

May 20, 2003

Presided over by

THEIR MAJESTIES
THE KING AND QUEEN OF SPAIN

THE LORD ROTHSCHILD

CHAIRMAN, THE PRITZKER JURY

THOMAS J. PRITZKER

PRESIDENT, THE HYATT FOUNDATION

JAN UTZON

ACCEPTING THE PRIZE FOR HIS FATHER

JØRN UTZON, the 2003 Laureate



A

The Royal Academy of Fine Arts of San Fernando in Madrid was the setting for the 2003 Pritzker Prize providing guests from all over the world an opportunity to see some of the Academy's fine art collection that compliments those of the Prado and Thyssen-Bornemisza Museums. There are five remarkable Zurbarán life-size portraits of monks, as well as several still lifes. There are also works by Velázquez, Rubens, and Goya to mention but a few. It is also Spain's most important center for the study of art printing processes such as engraving and etching. Some of Goya's copper plates (among some 8000 printing plates archived there) are displayed in rotating exhibitions. This is also the home of the national print collection.

[A] Guests arrived at the Academy, lining up for security screening at the entrance. [B] Greeting the King and Queen as they arrived were Thomas J. Pritzker (center), and Mrs. Cindy Pritzker with flowers, and Lord Rothschild (at far right). [C] and [D] Following the formal presentation of the Pritzker Prize, the King and Queen received some



B



C



D



E



F



G



I



H

of the distinguished guests. [E] and [F] In the patio and a sculpture gallery on the ground floor of the Academy, a reception was held for all of the guests. [G] Following the ceremony and reception in the Academy, guests walked a few paces to the next building which houses the Casino de Madrid where a formal dinner was held. [H] A view of the ballroom where the formal dinner was served. [I] (left to right) Jan Utzon who accepted the prize for his father, Mrs. Jay A. (Cindy) Pritzker, The Honorable George L. Argyros, Sr., United States Ambassador to Spain; and Mrs. Thomas J. (Margot) Pritzker.



Lord Rothschild addressed the gathering after being introduced by the King (second from right). The Queen is to his left and Thomas J. Pritzker is to his right.

KING JUAN CARLOS I

Having the floor, the Lord Rothschild, chairman of the Pritzker Architecture Prize jury.

THE LORD ROTHSCHILD

CHAIRMAN, THE PRITZKER ARCHITECTURE PRIZE JURY

This is a joyous occasion of prize-giving, but there are some less happy notes which I must mention. First of all, my predecessor, J. Carter Brown, who had been the director of The National Gallery of Art in Washington, D.C, sadly passed away last year, as did our old friend, Gianni Agnelli, a great hero of our times who served on this jury.

Mr. Utzon, our prize winner, who's 85 and is I'm afraid not at all well. In those circumstances Jan Utzon who's almost a clone of his father, is here in formal terms, to receive the prize. Welcome.

As chairman of the jury it's my great privilege to introduce my colleagues who've deliberated to make the choice of the laureate for this year. And I'm going to do that alphabetically if I may. First we have that extraordinary genius of our times, whose work all of you in this room know well because of his masterpiece at Bilbao. He is also one of our previous laureates from 1989. Frank Gehry is from Los Angeles although born in Canada. What I'm going to ask you to do is if each of you would stand and remain standing until everyone's been introduced and then perhaps we could applaud our jury at the end.

I next introduce that extremely erudite author of any number of books of distinction on architecture, Ada Louise Huxtable from New York City. She's a frequent contributor to *The Wall Street Journal* and before that she was a most distinguished architectural critic of *The New York Times*.

Carlos Jimenez is originally from Costa Rica, an architect of distinction and humanity who practices now in Houston, Texas and also teaches at Rice University. The architect and teacher Jorge Silvetti, who I think I'm right in saying was born in the Argentine, has been the chairman of the graduate school of design at Harvard University in Cambridge, Massachusetts for the last eight years.

We're extremely fortunate that Bill Lacy continues as the director of our jury's operations. And he does most of the work. He served not only as the president of The American Academy in Rome but also the Cooper Union in New York City and State University of New York in Purchase. Both great art universities of distinction in America. He's an architect in his own right. He teaches as well, and he ran the design program for The National Endowment for the Arts. And if I may so, he's a master of the competition jury. I mean countless buildings are there because he chose them and he chose them well.

It gives us great pleasure to announce two new members of the jury who will join in our jubiliations for 2004. Karen Stein is the editorial director of Phaidon Press, the publishers of very, very good books on art, architecture, design and the arts generally. Stein herself has a degree in architecture from Princeton University and has distinguished herself as a journalist with *Architectural Record* in the past. And lastly, but certainly not least, Rolf Fehlbaum who became the CEO of Vitra, the design-focused furniture production company in Germany just on the borders of Switzerland. He has been active really in all fields of the arts, art editions, documentary films and architectural education. You founded that marvelous museum the Vitra Design Museum which has become one of the foremost institutions concentrating on modern or contemporary design. So those are our jury members. Please give them a round of applause. They've chosen well. I should also like to introduce another one of our distinguished laureates sitting on the stage tonight, who happens also to be from Germany, Gottfried Boehm, who won the prize in 1986.

I'd also like to introduce you to an absolutely key figure, perhaps the key figure, a friend, a mentor, one of the founders of the Pritzker Architecture Prize, Cindy Pritzker, Mrs. Cindy Pritzker who with her very remarkable late husband, Jay, who in 1979 decided that architecture really deserved more recognition than it had. They set the wheels in motion and here we are 25 years later with a prize

I think that has a unique distinction and has become a most coveted award. Their son Thomas on my left is not only carrying forward the traditions of the prize as president of The Hyatt Foundation, but also the more commercial interests that makes it possible for the family to go on giving this very generous support. He's not only a businessman he's also a distinguished arts scholar who devotes much of his time with his wife Margo to the study of ancient Sanskrit texts.

He will be talking to you in a few minutes. I thought this afternoon about Jørn Utzon and, and jotted down a few thoughts. And I started by thinking that two of the previous Pritzker Prize winners, your own Rafael Moneo, and Glenn Murcutt both said to me that Jørn Utzon winning this prize this year really meant more to them than winning the prize themselves. And literally every architect I've spoken to is overjoyed that Jørn Utzon's genius should be recognized. It's taken a long time. Perhaps too long a time for Utzon's importance to be fully understood.

Until the end of the 20th century the architect described by Siegfried Gideon as the most important third generation architect hardly appeared in the literature of architecture. He didn't lecture. He wrote very little. He discouraged publications and left no aphorisms. Today, however, we see his influence very clearly. Just think of the previous Pritzker Prize winners: Frank Gehry, Rafael Moneo, Norman Foster, Herzog, de Meuron and Glenn Murcutt. All I think were influenced, admired Utzon greatly, and drew from him. As Glenn, Glenn Murcutt said to me last night, "he literally raised the bar for all of us."

And this gentle modest genius through the Sydney Opera House and his other work truly excites our imagination for the future. I'm now going to ask His Majesty The King to introduce Tom Pritzker, the president of The Hyatt Foundation. Thank you very much again.

KING JUAN CARLOS I

Having the floor, Mr. Thomas Pritzker, president of The Hyatt Foundation.

THOMAS J. PRITZKER

PRESIDENT, THE HYATT FOUNDATION

Your Majesties, ladies and gentlemen, our family is very honored to be here this evening and to present this year's Pritzker Prize in the presence of Your Royal Majesties. We've come here to award the prize and to celebrate the 25th anniversary of our Prize. As you know, our ceremonies move around from year to year. We've had them in a number of museums. We've had them at the White House. We've had them at a number of distinguished architectural buildings. It's a great pleasure for all of us to enjoy this grand hall and wonderful museum.

For that we express our gratitude to Senor Ramon Gonzalez de Amerizua, director of The Royal Academy of Fine Arts San Fernando, for allowing this ceremony to take place here this evening. In all of our travels this is our first with royal participation. Throughout history royal patronage has allowed the arts and architecture to flourish. In more recent times with the growth of a merchant class and industrialization, individuals and corporations have become the dominant forces that underwrite the arts and architecture.

When we founded the Pritzker Architecture Prize in 1979 it was with the hope that by recognizing excellence in architecture the standards of both the architects and the clients would be raised, thus encouraging even greater architecture as the years go by.

Architecture is pervasive. We live in it, we work in it, we play in it. We walk around in it, it's everywhere. For the past 25 years we have been giving the prize in an effort to raise the public's awareness of the value of great architecture and great architects. There's been remarkable progress over these past 25 years. Over the past few decades we've seen a proliferation of great architecture around the world. It's inspiration came from some of the Marquis works with which we're all familiar. These are works that grab the headlines. But our real success has been seen in more recent years as the application of creative architecture has moved closer to our daily lives. Homes, churches, stores and office buildings have embraced the value of great architecture and enhanced our built environment. New materials and technologies have opened new horizons in architecture and what's so exciting is that we're seeing these new horizons explored across many types of buildings and across all of the continents of the world. Jørn Utzon was a progenitor of these new horizons. In many respects his Sydney Opera House broke down barriers.

It explained and expanded on what was possible. Frank Gehry, one of our jurors and Pritzker laureate, has said of Utzon, "He made a building well ahead of its time, far ahead of available technology, and he persevered through extraordinary malicious publicity and negative criticism to build a building that changed the image of an entire country. It's the first time in our lifetime that an epic piece of architecture gained such universal presence." Frank has also acknowledged that it was Utzon's ground breaking effort that made it possible for him to build his Guggenheim in Bilbao.

Collectively the entire jury has made it clear that they are honoring Utzon not only for his Sydney masterpiece but also for his handsome humane housing. A church that is a masterwork with its remarkably lyrical ceilings as well as monumental public buildings for government and commerce. Another of the jurors, Jorge Silvetti, mentioned specifically that while the Prize may be perceived as long overdue, it comes at such a particular moment in the development of architecture to be timely and exemplary. His explorations remind us that both expression and technique are servants and secondary to more profound and foundational architectural ideas. His work shows us that marvelous and seemingly impossible architecture depend on genial minds and able hands.

Some 2,000 years ago in his ten books of architecture Marcus Vitruvius wrote, “The end is to build well. Well building hath three conditions. Commodity, firmness and delight. These are the words that are inscribed on the bronze medallion that symbolizes the Pritzker Architecture Prize that we are going to present here tonight. And Jørn Utzon’s body of work certainly fulfills those conditions and more. Utzon is an architect who has built two homes on the island of Mallorca and by living there has become not only a resident of Spain but has become a neighbor of Their Majesties.

Because Mr. Utzon is 85 and in frail health his son Jan Utzon who has practiced architecture with his father for many years, is here to accept the award on behalf of his father. Thank you.

KING JUAN CARLOS I

In the name of the winner, Mr. Jan Utzon has the floor.

JAN UTZON

SPEAKING ON BEHALF OF HIS FATHER, THE 2003 LAUREATE

Your Majesty, your Royal Highness, we are greatly honored by your presence here. I want in the name of my father Jørn Utzon, to apologize for his absence. It is for reasons completely independent of his own wish that unfortunately he cannot come here today. I thank you all for your wonderful and kind words to him and about my father. Words I’ll convey to him, words he will cherish as part of the prize.

It is with great joy I stand here today receiving the Pritzker Prize for Architecture on my father’s behalf. My father has asked me to express his happiness and his gratitude to the Pritzker family and to the members of the Pritzker jury for honoring him this way.

As his son for nearly 60 years and his professional associate for more than 30 years I feel deeply grateful to represent him as some of the honor of the Pritzker Prize also rubs off on the past and present staff in our office and myself.

When my father was in his final year in school after a not terribly successful time in that institution he told one of his teachers that he might want to try to become an architect. The teacher responded that she thought that that was possibly the only profession he might be able to cope with.

However, as he entered The Royal Academy of Fine Arts in Copenhagen he entered a whole new world. Suddenly he found himself surrounded by like minds and subjects that he was able to soak up like intellectual nourishment after the boring school years.

His career is indebted to many things, other architects, artists, nature, diversity

of cultures and of course his parents who infused him with a healthy outlook on life. He would also be the first to point to my mother Lis, his wife for more than 60 years, as the one person who has supported him throughout his whole career enabling him to pursue his profession with the intensity needed to achieve the results we can all enjoy today.

It is indeed my father's good fortune that enables me to stand here today. When he commenced practicing architecture in the early post war years in Denmark, the country's economy was at an all time low and work was hard to come by. He therefore participated in a lot of architectural competitions and winning the competition for the new Sydney Opera House was a major turning point in his career. From practicing in a small Nordic country with little possibility of working outside Denmark, even though inspired by a multitude of other persons and cultures, he experienced that the world suddenly opened to him in a way, way unheard of at the time.

This project has been the stepping stone, admittedly a large one, for an international practice which has brought him and us as a family in contact with a multitude of opportunities around the world.

My father has always been very inspiring for people around him and for us, his children. His joy over other people and peoples, over beautiful places, over nature, color, light, etc. spills over onto those surrounding him. The enthusiasm he always expresses over things that he likes or admires has had a very positive effect upon the rest of us. I often hear from former employees how positive an influence in their lives it has been to have worked with my father.

But when you grow up in such an environment you hardly recognize the situation as a special one. And it was not until we approached Sydney that I began to realize that my childhood environment was unique. From then on our lives were filled with a succession of wonderful experiences only temporarily to be interrupted by the unfortunate termination of my father's work in Sydney. It is therefore a great joy for my father to have been asked back to Sydney to act as a consulting architect in the planning of the future of the Sydney Opera House.

When I hear him speak of the then Premier of New South Wales Joe Cahill with great fondness and when I think of how his love for Australia and the many wonderful people he encountered while we were living there, it makes me very happy on his behalf that he is again involved in this most important work in his life. As his son and his associate it has been a great privilege working with him for all these years and it is my great fortune to be involved in the continued development of the Sydney Opera House as his partner.

After our family left Sydney my father worked in Denmark, in Switzerland and, the United States. Following some years teaching at the School of Architecture in Honolulu he won a competition for a new parliament building in Kuwait. Around this time my parents decided to build their first home in the beautiful island of Mallorca. This was first to be a holiday home but it soon turned out to be the permanent residence. My father loved working with the local

craftsmen among whom he found a parallel to the many craftsmen he knew from his boyhood in Denmark.

When my father appeared at the building site with some bottles of wine the craftsmen knew that he had new ideas during the night and that some of the work already done would have to be changed. And the mild climate, the generous people, the nature and culture of Mallorca and Spain became an integral part of my parent's lives. And after living in this wonderful place for about 25 years they can think of no other place they would rather be. So I would like to end this speech by reading to you my father's own words of thanks for the Pritzker Prize.

"This is indeed a wonderful day. I am deeply grateful and happy for the recognition of my work I have received via The Pritzker Prize. The prize means so much to me because the group of architects who received the Pritzker Prize before me are all architects I admire very much, and whose works are so important for the future of architecture. My two sons and my daughter with whom I work, my wife Lis, the architects with whom I work in our office and my good clients are all very happy. We see our work in a new light and we feel that the Pritzker Prize heightens people's awareness to the importance of architecture and that it creates a benchmark of excellence in architecture.

The Pritzker family and the Pritzker Prize jury are the strongest exponents for the highest standards of architecture. I thank you with all my heart and send you all my best wishes for the future success of the Pritzker Prize.

KING JUAN CARLOS I

I feel very honored to preside over the award ceremony of the prestigious Pritzker Architecture Prize which this year goes to Jørn Utzon, Danish architect of universal renown who has lived for many years in Mallorca and to whom I direct my most sincere salutations. I very sincerely appreciate The Hyatt Foundation and its President, Mr. Thomas J. Pritzker for offering this opportunity to me and to have selected for the setting in which to award The Pritzker Architecture Prize 2003 the capital of Spain, and specifically, at the site of The Royal Academy of Fine Arts of San Fernando, a royal academy that was created to promote a program of learning and a program of renovation and whose special sensibility regarding architecture is well evidenced by the renovation of the facade of this building, a work by one of the most outstanding Spanish architects of the 18th century, Juan De Villa Nueva.

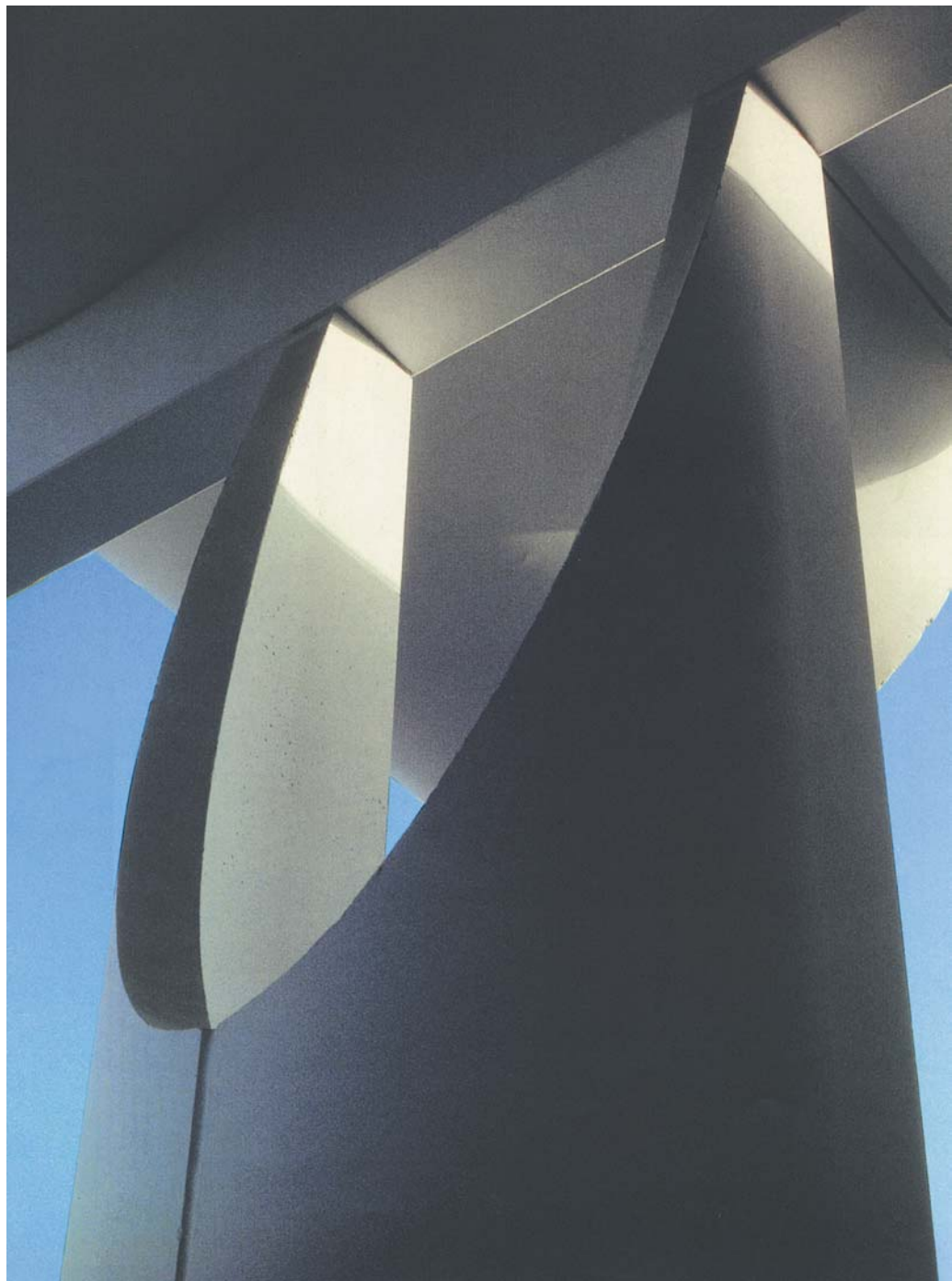
Spanish architecture lives today during a time that is especially important, characterized by its creativity, ambition and mutually beneficial dialogue with the most innovative and attractive trends of our time. Work which is highlighted by numerous figures of important works. The Pritzker Prize has been sensitive to this reality with the awarding of the annual prize in 1996 to Rafael Moneo and with the selection of the Guggenheim in Bilbao, for the award ceremony in 1997 to Sverre Fehn. It has become the most prestigious international award in the

field of architecture. This prize has consolidated into an essential household reference of respect, admiration and recognition that the greatest architects of today deserve.

The Pritzker Prize this year finds a laureate of the first magnitude in Jørn Utzon, who we send our best wishes, lamenting his absence because of health reasons. Without linguistic worries, without the obsession to make an architecture marked by the submission of one style, his works are direct and refreshing, respectful and daring, unexpected and logical at the same time. Within his characteristic traits he fits his independence and his willingness to reach a characteristic expression, always attentive to the society which he serves. Those who have had the opportunity to personally contemplate the Sydney Opera House with which he excelled as figure of the first order, admire the prodigious integration of this work with its surroundings, which beauty he has been able to enhance.

With this work, Utzon has achieved one of the loftiest goals to which an architect can aspire, to transform oneself into a symbol of a city and even of the country in which it is erected. Few have had a historical vision of architecture so ecumenical and so broad as Utzon. "I am a builder", he said recently. He is, specially, of dreams transformed into realities. We rejoice that an architect of the stature of Utzon has found in Baleares his place of residence, showing a special closeness to the aforementioned land, in the houses that he has built for himself and his own in Mallorca, without seeking applause or external recognition. Be it the first one in Porto Petro, situated on the coast without harming it, or the present, in Sahorta, that celebrates the integrity of that land and its scenery.

I conclude my words expressing our congratulations to the Pritzker family for their decisive contribution to the encouragement of contemporary architecture, counting with the support of The Hyatt Foundation. Our congratulations as well to the distinguished members of the jury of this Prize, who with such certainty is preceded by Lord Rothschild. The Queen joins me in thanking all of you for your presence and to reiterate to Jørn Utzon our most sincere congratulations. Thank you very much.



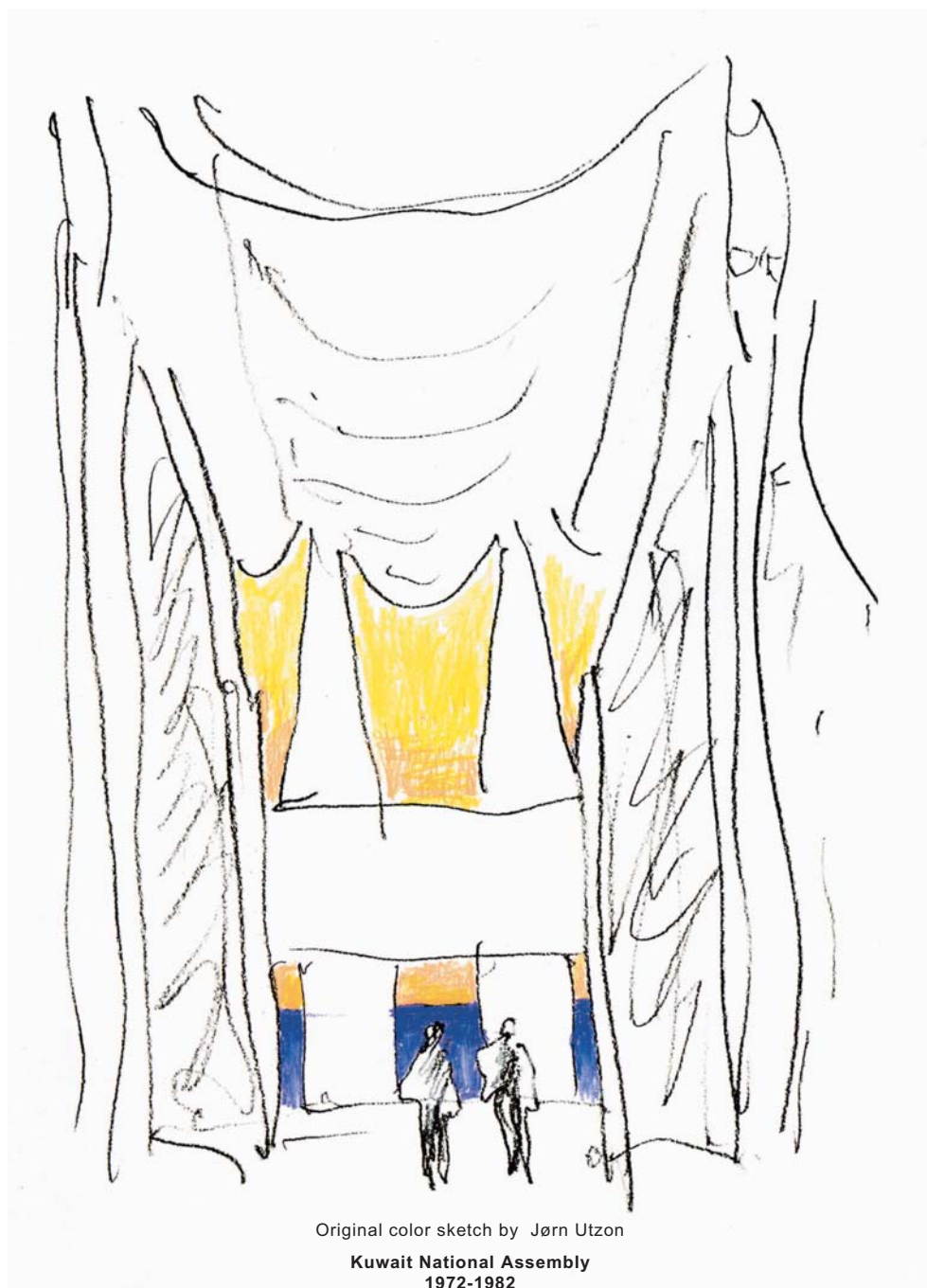
**Kuwait National Assembly
1972-1982**



**Kuwait National Assembly
1972-1982**



Photo by Hans Munk Hansen



Original color sketch by Jørn Utzon

Kuwait National Assembly
1972-1982



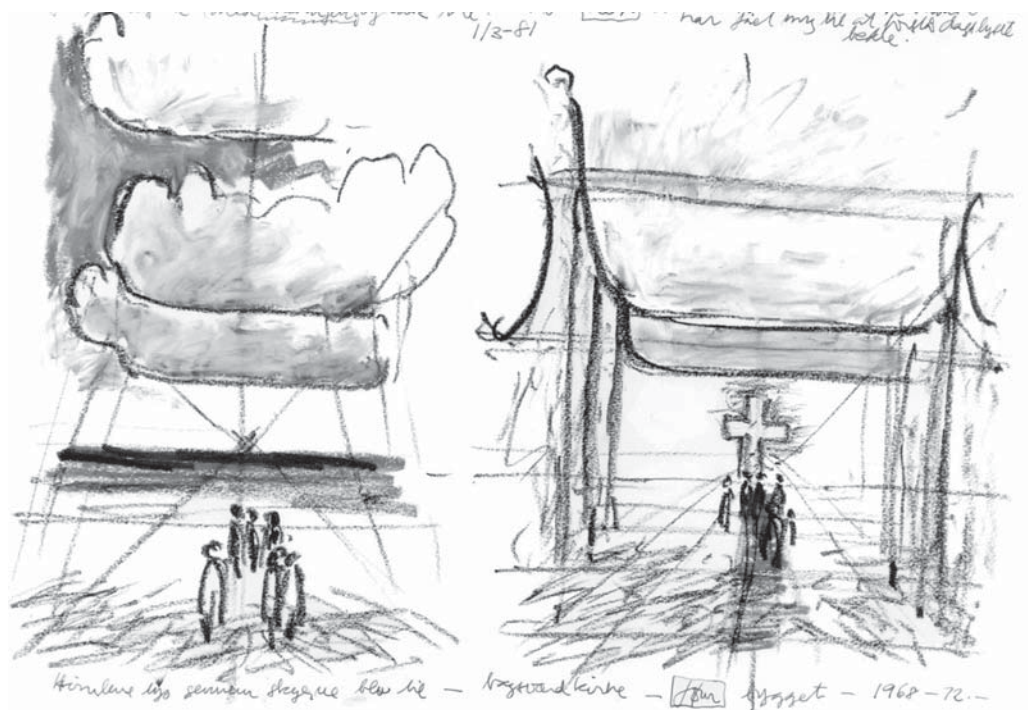
**Kuwait National Assembly
1972-1982**



**Bagsvaerd Church, Denmark
1973-1976**

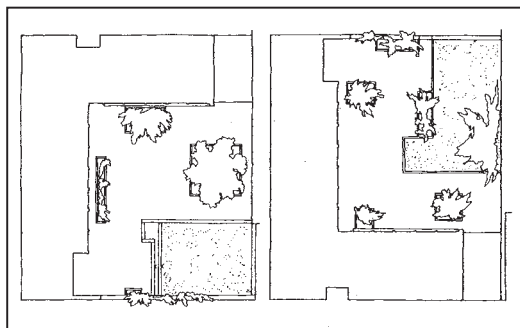
Photo by Arne Magnusson & Vibecke Maj Magnusson





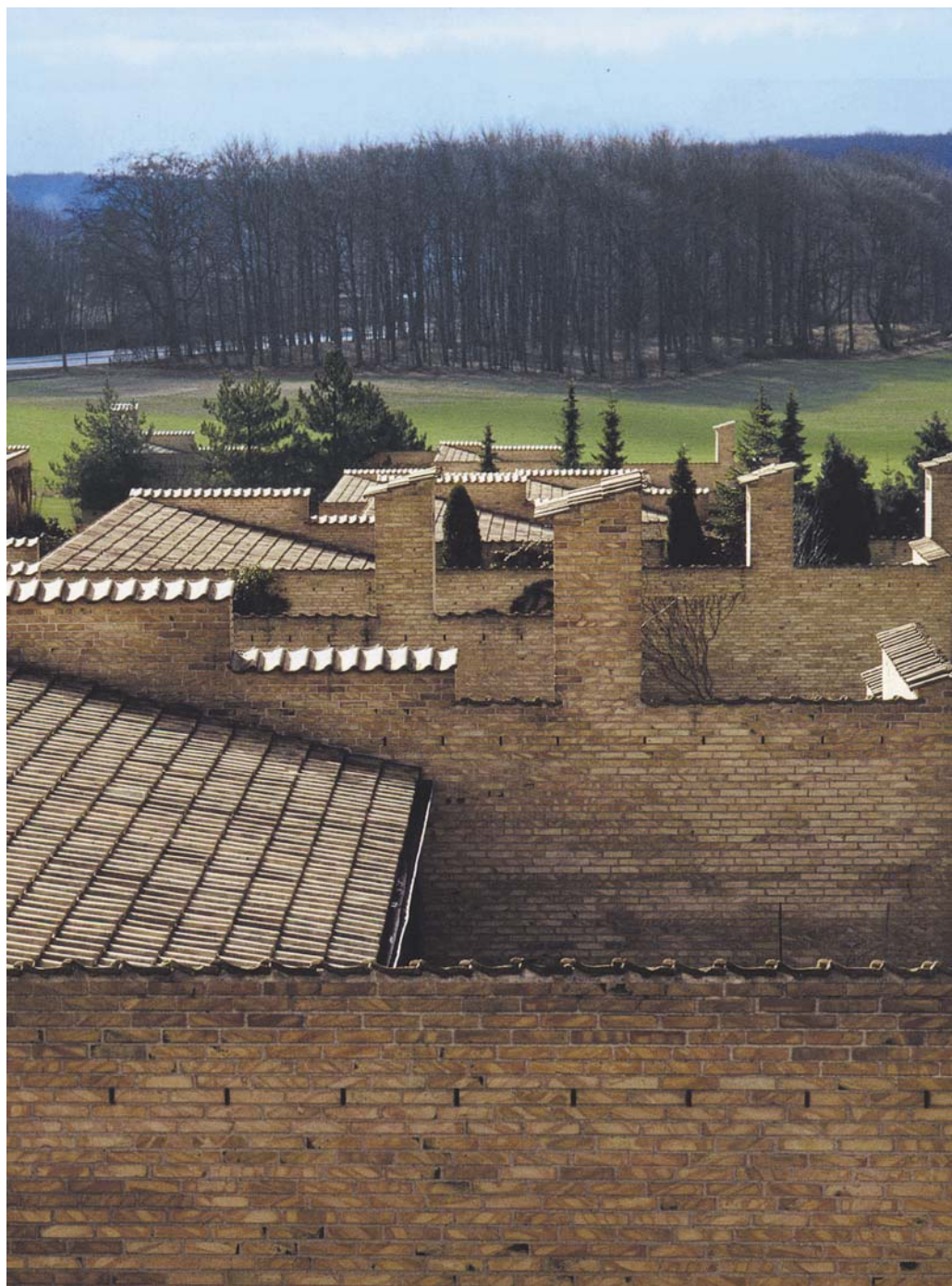
Bagsvaerd Church, Denmark
1973-1976





**Fredensborg Housing, Denmark
1959-1962**





**Fredensborg Housing, Denmark
1959-1962**



**Kingo Housing Project
Helsingør, Denmark
1956-1958**



Photo by Richard Weston

THE ARCHITECTURE OF JØRN UTZON

BY

KENNETH FRAMPTON

WARE PROFESSOR OF ARCHITECTURE

THE GRADUATE SCHOOL OF ARCHITECTURE

PLANNING AND PRESERVATION

COLUMBIA UNIVERSITY, NEW YORK

It seems to me that past, present and future must be active in the mind's interior as a continuum. If they are not, the artifacts we make will be without temporal depth or associative perspective.... Man after all has been accommodating himself physically in this world for thousands of years. His natural genius has neither increased nor decreased during that time. It is obvious that the full scope of this enormous environmental experience cannot be combined unless we telescope the past.... Architects nowadays are pathologically addicted to change, regarding it as something one either hinders, runs after, or at best keeps up with. This, I suggest, is why they tend to sever the past from the future, with the result that the present is rendered emotionally inaccessible, without temporal dimension. I dislike a sentimental antiquarian attitude toward the past as much as I dislike a sentimental technocratic one toward the future. Both are founded on a static, clockwork notion of time (what antiquarians and technocrats have in common), so let's start with the past for a change and discover the unchanging condition of man.

- Aldo Van Eyck

It is an embarrassment that the first edition of my *Modern Architecture: A Critical History* (1980), made no reference to the work of Jørn Utzon. Even within the constraints of a concise history such an omission now seems inexcusable and in subsequent editions I have attempted to redress this. Over the past decade the canonical importance of Utzon has become increasingly evident, not only because of his authorship of one of the most significant monuments of the twentieth century but also because both before and after the realization of the Sydney Opera House he would project a wide range of equally seminal works, together with a number of compelling realizations. Given the exceptionally fertile character of his career, he is, in his eighty-fifth year, a fitting recipient of the Pritzker Prize.

Comparable in subtle ways to the protean achievements of Le Corbusier, Utzon's architecture emerges today as paradigmatic at many levels not least of which is the manner in which, from the beginning of his career, he would challenge the assumed superiority of Eurocentric culture.

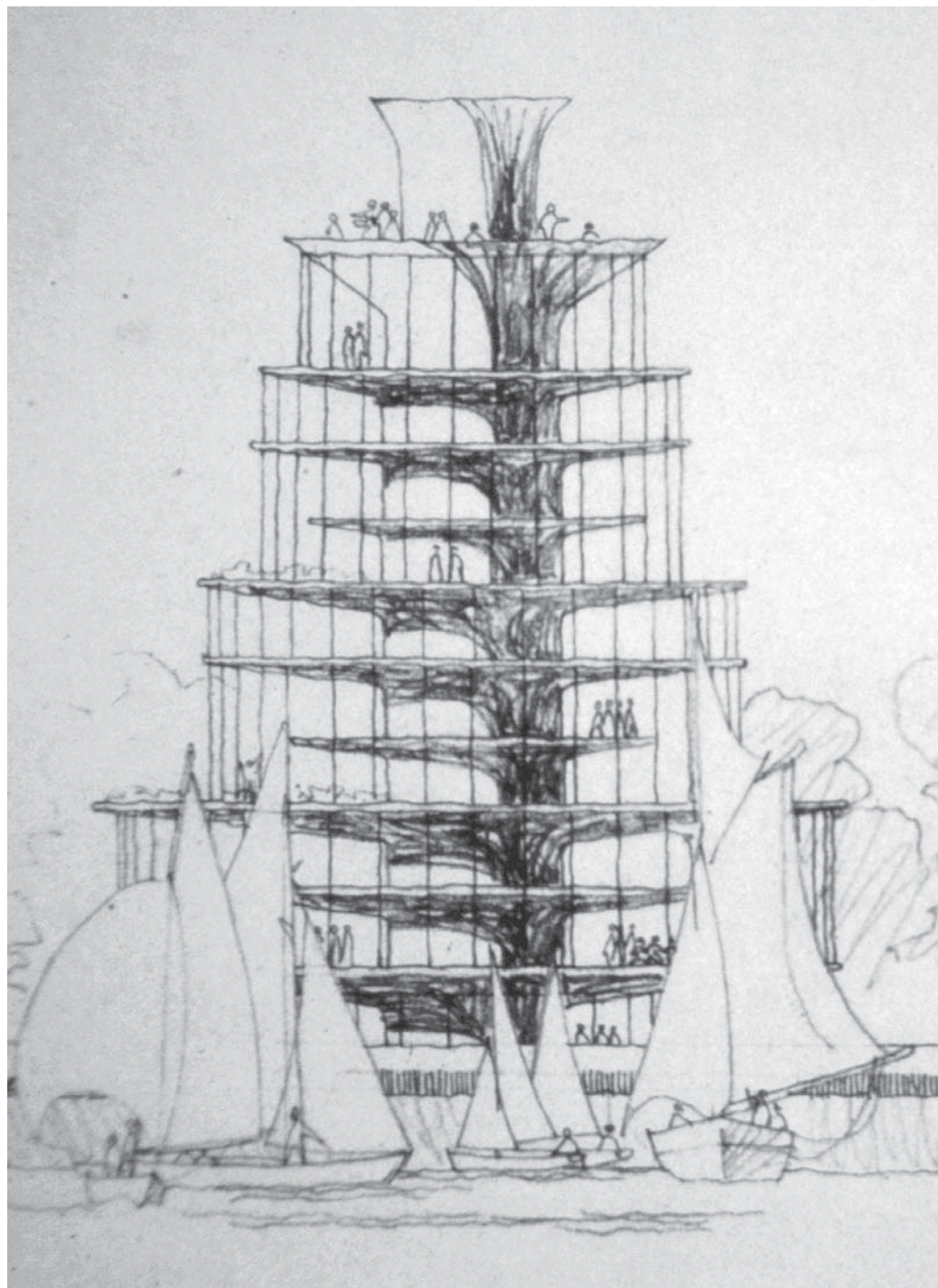
The other equally basic postulate of his architecture, which remains as challenging now as when it first appeared around 1947 turns on its irreducible grounding in the opposition of *earthwork* versus *roofwork*. Two seminal preconditions attend this principle; first, the recovery of the roof-form, hitherto largely repressed in the Modern Movement with its fixation on the flat

roof, and, second, the equally intrinsic import of the earthwork as a necessary landform capable of integrating a structure into the surface of the earth.

Aside from their mutual preoccupation with the inherently topographic aspect of architecture, Utzon came to share with Frank Lloyd Wright, whom he met in 1949, a common drive to project a global building culture which, while equally inspired by both occidental and oriental paradigms, would nonetheless exploit the technological capacity of the epoch while simultaneously responding to the contours of a particular site and the latent expressivity of a specific program. In the last analysis we can say that the tectonic potential of advanced engineering form perhaps played a more decisive role in the evolution of Utzon's architecture than it did in the case of Wright, so that shell concrete construction, after the exemplary work of Maillart, Candela and Torroja, and folded plate construction in post-tensioned reinforced concrete, after the inventions of Pier Luigi Nervi, patently informed the earliest flights of his imagination, not only in his remarkable proposal for the Crystal Palace site in London, designed with Tobias Faber in 1947, but also in his equally epic studies of the time for a permanent world exhibition site in Copenhagen (1959) and for a utopian settlement in the turbulent mountain landscape around Elvira in Spain (1960). Apart from the shell concrete roofs that became the touchstone of his early style, the Elvira project was also directly inspired by experiencing the Mayan ruins in Chichen Itzá, Monte Alban and Uxmal; a civilization that provided him with the essential format of the stepped platform or podium to which he would return repeatedly throughout his career.

For Utzon, as for Wright and Aalto, there would be no necessary contradiction between an unequivocally modern architecture and a building culture that hypothetically would be more generally accessible to the society at large, just as for him there was no inherent rupture between modernity as such and the more enduring and inspiring continuity of universal civilization, seen as a differentiated whole. The subtlety of this position is brilliantly exemplified by Utzon's 1953 project for a restaurant tower which was envisaged as being built on the Langelinie promontory in Copenhagen; a proposal as much inspired by the antique form of the Chinese pagoda as by Wright's S.C. Johnson laboratory tower built at Racine, Wisconsin in 1947. Utzon aimed at realizing a popularly accessible work in much the same sense as Wright's Guggenheim Museum would be well received by the general public a few years later.

The validity of this subtle approach would never be more convincingly demonstrated than by the two low-rise, medium density housing schemes that Utzon built in North Zealand, Denmark between 1956 and 1963, the first at Kingo near Helsingør and the second at Fredensborg. Both of these single-story residential communities were based on an atrium typology comprising an L-shaped dwelling in plan, set within a square court and enclosed on all sides by brick walls. Featuring mono-pitched roofs capped by Roman tiles and draining into the private courtyards, these standard dwellings, virtually square in plan, were assembled into continuous chevron formations and fed by automobiles in such a way as to conform to the American Radburn principle of separating vehicular and pedestrian movement. In both settlements each house, attached to its neighbor, is accessed in two ways; first from the relatively blank, brick-faced exteriors fronting onto streets feeding into the fabric and second from an interstitial greensward permeating the settlement, exclusively restricted to pedestrian use. What Utzon was able to postulate with these two interrelated schemes was an alternative suburban land settlement pattern for a megapolitan, ex-urban world, one that has never been equaled, neither culturally in terms of accessible imagery nor environmentally from an ecological standpoint. He would proceed to show in a remarkable proposal for Odense University, dating from 1967, how this same typology could be deployed to achieve a city-in-miniature by replacing the interstitial greensward with



Drawing for the Competition project "Langelinie" in Copenhagen, Denmark — 1954

public courts and vehicular-free pathways leading into the *res publica* of a civic center, flanked by civic facilities and crowned by a shell concrete assembly hall.

Three years later in a seminal article published in the Danish magazine *Arkitektur* Utzon elaborated his concept of an additive architecture, a principle that was already evident in the Odense project. In so doing he would touch on what has remained one of the more intrinsic challenges that are inherent to his approach, namely the combination of prefabricated components in a structural assembly in such a way as to achieve a unified form that while incremental is at once flexible, economic and organic. We can already see this principle at work in the tower-crane assembly of the segmental pre-cast concrete ribs of the shell roofs of the Sydney Opera House, wherein coffered, tile-faced units of up to ten tons in weight were hauled into position and sequentially secured to each other, some two hundred feet in the air.

Utzon's drive towards additive prefabricated form was inspired by traditional Chinese architecture, wherein sculptural roofs with varying pitches are invariably arrived at not through the use of trusses as is common in western building practice but rather by an arrangement of stacked beams stepping up towards the ridge of the roof. While such a system was not literally employed in Sydney, it is clear that the additive precept was analogically present in other aspects of the fabric above all in the bent plywood mullions that were designed to carry the faceted curtain wall extending between the soffit of the shells and the modular paving of the podium. The kind of tectonic challenge latent in this proposition is one that Utzon would confront on many occasions in refining his design for the opera, not only in his derivation of the shell geometry from a 246 foot diameter sphere whereby all the ribs could be assembled from a set of identical components but also in his attempt to develop an equally modular system for the undulating, acoustic plywood ceilings of the auditoria.

We may recognize a certain tension in Utzon's architecture between, on the one hand, the plastic potential of in-situ reinforced concrete, implied surely in his 1962 proposal for Asger Jørn's Silkeborg Museum and, on the other, his preoccupation with constructing complex geometrical assemblies out of prefabricated concrete components; an ambition that took on a particularly ingenious civic form in his 1962 proposal for the new town center of Farum in Denmark.

If there is one building in Utzon's career that highlights this opposition between in-situ and prefabricated concrete it is his Bagsværd Church completed outside Copenhagen in 1976; a building which aside from this tectonic dialectic, also stands out as his most compelling Danish work following his return from Australia. The referential complexity of this structure is such that it is difficult to account for all the cross-cultural ramifications of its form. An early sketch indicates that the folded-plate roof of the nave was derived from a vision of an open-air congregation, gathered under a cloudy sky; an image of *ecclesia* in the original Greek sense of the term. At the same time, the wide nave and the narrow aisles deliberately recall the type-form of a Nordic stave church, while the undulating folds of the in-situ reinforced concrete roof, spanning 18 meters across the nave, evoke the subliminal image of a suspended pagoda roof, as we find this in an early Utzon sketch of a Chinese temple.

Wood plays a decisively expressive role in this work, not only in terms of the stark, bleached unpainted timber furnishings of the interior, but also with regard to the floor-to-ceiling, unpainted, exterior fenestration, the proportions of which are vaguely evocative of oriental building; once again, surely referring to China. Lastly the blank facades in prefabricated concrete planking and blocks, combined with standard greenhouse glazing, poised above the aisles, jointly produce the gestalt of an agrarian building and it is just this ambience that would enable him to create one of the most compelling religious structures of the last half of the twentieth century. There is also, one might also add, the festive aura evoked by battens of spotlights set on either side

of a nave, engendering an atmosphere appropriate to the choral tradition of the Lutheran faith. Other features serve to reinforce this character; among them boldly patterned raiments designed by the architect's daughter, Lin Utzon, and white-metal organ pipes stacked in timber cases. All these elements have surely contributed to the communal acceptance of the church as a spiritual space. Finally one should note the specific way in which this church has been integrated with its suburban site, first, by virtue of its deft siting in relation to a nearby pond that reinforces, by association, the implicit agrarian character of its form and second, because of a stand of young birch trees that were planted by the architect not only in relation to the main body of the church but also with respect to the adjacent parking lot. At the time of the building's completion these all but imperceptible saplings made one hyper-aware of the way in which architecture is unavoidably projected across time, so that one immediately realizes that Bagsværd will remain incomplete until such time as these trees have attained their full height. One senses that only at this moment will this barn of a building attain its full poetic character; that is to say when it is perceived from a distance through a veil of silver birches.

In-situ versus precast will also play a comparable role in the parliament building erected for the state of Kuwait to Utzon's designs in 1982. Here the additive principle will be applied to the orthogonal compound of the ministerial offices, enclosed as a city-in-miniature by a high perimeter wall. These repetitive patio structures are offset by three monumental shell-concrete canopies, once again designed as a series of folded plates. The first of these, within the compound, faces northeast while the second, of a more elongated proportion, lies just beyond the enclosure and faces northwest towards the sea. Both are supported by pre-cast concrete pylons that taper towards the point of bearing immediately beneath the canopy, where, as Utzon puts it, "You see very clearly what is bearing and what is being carried." With these words he would evoke the time-honored distinction between the load bearing and the load borne, while at the same time alluding to the manner in which the pre-cast spanning elements are post-tensioned in order to achieve the required span. A third continuously undulating canopy covers the east-west route that leads from the main entry to the covered open square facing the ocean, beneath which political power would represent itself to the populace at large. The analogy is that of a tribal leader under a tent, wherein the broader symbolism has connotations which are at once both cosmic and institutional, for as Utzon remarked, "...The hall seems to be born by the meeting between the ocean and the building in the same natural way as the surf is born by the meeting of the ocean and the beach..."

From his late fifties onwards Utzon gradually removed himself from everyday practice to focus successively on the two relatively modest houses that, over a twenty-year period, he will build for himself on the island of Mallorca; Can Lis built on a falaise facing the sea in 1971 and Can Feliz, set within dense pine scrub, on which work started around 1990. Both houses are orchestrated so as to provide a sequence of carefully constructed views, while both are, at the same time, conceived as microcosms which transcend the normal concept of a single dwelling to constitute, particularly in the case of Can Lis, a series of independent dwellings clustered together to form a single whole. Built of local sandstone blocks with pre-cast concrete roofs that are capped by local tiles, Can Lis breaks down into a sequence of discrete spaces and courts that are equally disposed to living in the open as to sheltering behind glass. Thus the spatial chain unfolds as an entry; courtyard-cum-stoa, with a kitchen – a sitting room to be followed by a paired bedroom suite and a guest suite. These last are in effect self-contained rooms, lit by thick embrasures of stone; openings that are angled towards the sea and protected by large single sheets of surface-mounted plate glass, similar to the glazing method employed by Sigurd Lewerentz in his flower kiosk for the gate of the Malmo Cemetery. As Richard Weston has observed these dwellings testify

to Utzon's capacity to work in high and vernacular modes simultaneously; a synthetic drive made easier by the implicit classicism of the Mediterranean domestic tradition; latent above all in the patio house paradigm to which these houses aspire in different ways. As with his habit of spending his spare time in Australia, sailing on the open sea, it is significant that both houses are framed in such a way as to give onto the panorama of a seemingly unspoiled universe.

Utzon belongs to that generation of architects who still believed that the primary responsibility of the profession was not only to meet the building needs of society on an ad hoc, daily basis, but also to evolve generic types and modes of practice that were appropriate to the unprecedented conditions of modern life. He belongs to those whom Sigfried Giedion identified as members of the Third Generation, that is to say those, who, while no longer believing in the manifest destiny of modern architecture to engender a new utopian order, were nonetheless still committed to the notion that architects should attempt to provide models and methods that are appropriate to the conditions of daily life. Hence the somewhat surprising paradigmatic nature of his buildings and hence also his lifelong concern for evolving non-reductive building methods in order to facilitate their realization. This last is surely the prime mover behind his preoccupation with additive architecture; his realization that society not only needs appropriate type-forms but also ways of achieving these forms in an economic manner. While all of this is of the utmost importance, one cannot emphasize enough the hyper-sensitive attempt by his architecture to go beneath the superficial stylistic tropes of different civilizations, to redeem, as it were, certain common structural principles, lying beyond the periodicity of history, so as to recast anew, at a deeper level, the constantly fluctuating play between the species being and the constraints of nature.

Kuwait National Assembly
one of Utzon's original sketches and the realized building





**Skagen Nature Center
Grenen, Denmark
1992-2001**

Original color sketch by Jørn Utzon



Photos (above and below) by Arne Magnusson & Vibecke Maj Magnusson



Photo by Bent Ryberg/Planet Foto



**Paustian Showroom
Copenhagen, Denmark
1985-1987**

Photo by Bent Ryberg/Planet Foto





Education Centre, Prototype House, Herning, Denmark — 1967

Photo by Flemming Bo Andersen

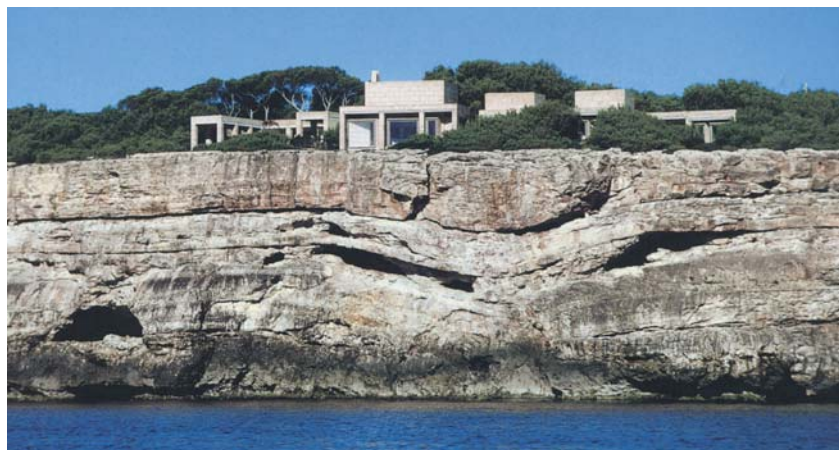


Photo by Bent Ryberg/Planet Foto



FACT SUMMARY

Jørn Utzon

2003 Laureates, Pritzker Architecture Prize

Biographical Notes

Birthdate and Place:
April 9, 1918
Copenhagen, Denmark

Education

Royal Academy of Arts
Copenhagen, Denmark

Awards and Honors

- 1942 Royal Academy of Arts Gold Medal awarded for his project for a conservatorium in Copenhagen
- 1965 Elected Fellow - Royal Australian Institute of Architecture
- 1966 Awarded the Plaque of Honor by the Bunddeutscher Arkitekten, Germany
- 1973 Gold Medal - Royal Australian Institute of Architecture
- 1978 Gold Medal - Royal Institute of British Architects
- 1981 Prize of the Danske Arkitektur Landsforbund
- 1982 Alvar Aalto Medal - Helsinki, Finland
- 1992 Wolf Prize, Israel
- 1994 Gold Medal - French Academy of Architecture
- 1998 Sonning Prize - University of Copenhagen

Additional honors:

Eckersberg Medallion - Denmark
CF Hansen Medallion - Denmark
Prince Eugen Medal - Sweden
BDA Gold Medal - Germany
Order of Australia
Townplanning award - Sydney, Australia
Keys to the City of Sydney
The Queen's Gold Medal - England
Honorary Doctor - Honoris Causa - Lund University, Sweden
Honorary Fellow - AIA - USA
Gold Medal - AIA - USA
Honorary Fellow, Scottish Chapter, RIBA - England
Member of the Academy - Italy
Member of the Academy - Sweden
Honorary Doctor of Science in Architecture - University of Sydney, Australia
The Danish Precast Concrete Element Award
The Danish Furniture Prize

Chronological List of Selected Projects and Built Works

(Description in italics indicates built work)

- 1945 Submission of Crystal Palace Competition (with Tobias Faber)
Project for a crematorium
- 1946 *Scheme for a water tower on Bornholm*
- 1947 Project for Oslo Central Station (with Arne Korsmo), Sweden
- 1948 Project for a commercial school in Göteborg (with Arne Korsmo)
Management Plan for the Vestre Vika district of Oslo (with Arne Korsmo)
Sketches for housing and factory in Morocco
- 1952 *Utzon House, Hellebæk, Denmark*
- 1953 Wins Competition for economical housing in Skåne, Denmark
Middleboe House, Holte, Denmark
Competition for the Langelinie Restaurant (3rd Prize)
- 1954 *Competition for a housing, school and community centre complex at Elineberg, Sweden (1st Prize)*
- 1956 *Kingo Housing Project (63 houses) at Helsingør (completed in 1958)*

- 1957 On January 29, Utzon is declared the winner of the competition for the Sydney Opera House
- 1958 Competition for an education centre in Højstrup (1st and 3rd Prizes)
Project for a commercial centre
Competition for a school near Helsingør (winner)
Villa Banck, Helsingborg, Sweden
- 1959 Competition for the Copenhagen International Exhibition
Melli Bank in Teheran, Iran
Competition for a management plan for Frederiksberg (winner)
Development project for housing complex at Birkehøj
Housing Scheme at Fredensborg (completed in 1962)
- 1960 Competition for a management plan for Elviria, Spain
- 1963 First sketches for Utzon House at Bayview
- 1964 Competition for Opera House in Madrid, Spain
Competition for theatre in Zurich, Switzerland (winner)
- 1965 Competition for University Art Museum in Berkeley, California
Competition for Wolfsburg Theatre, Germany
- 1966 Competition for Odense University Centre
Project for Farum town centre
- 1967 Stadium Project, Jeddah, Saudi Arabia
- 1968 Utsep furniture project
Project for an underground theatre in a cave at Jeita, Beirut, Lebanon
- 1969 *Education Centre in Herning, Denmark (partially completed)*
Espansiva Catalogue Housing
- 1971 Second project for an Asger Jorn Museum in Silkeborg
Utzon House, "Can Lis," in Majorca, Spain (completed in 1973)
- 1972 *Kuwait National Assembly (designed with Jan Utzon and completed in 1982)*
- 1973 *Sydney Opera House officially inaugurated by Queen Elizabeth II*
Bagsværd Church, Denmark (completed in 1976)
- 1978 Project for a leisure village and swimming pool at Vendsyssel
Project for a national swimming stadium, Copenhagen
- 1985 *Paustian Showroom, Copenhagen (completed in 1987)*
Project for a 1 km long pier in the harbor at Copenhagen, with offices, retail spaces, a hotel and conference center. (Utzon Associates) completed 1992
- 1986-89 *Project for petroleum tanks, Herning, Denmark (Utzon & Associates)*
Project for a Scandinavian Centre for San Francisco (a large scale project with cruise ship terminal, exhibition centre, retail spaces, theme park and a hotel, all to be located on a combination of piers in San Francisco Harbor.
- 1987 *Telephone boxes for KTAS*
Kalkbranderihavnen - a large scale project for the development of a northern free port in Copenhagen (offices, residential, shopping mall, exhibition centre, swimming stadium, and yacht club with related marina.
- 1988 Project for the Danish Museum of Modern Art
- 1992 *Esbjerg Theatre and Concert Hall Complex (Utzon Associates) completed 1997*
Skagen Visitors Centre (Utzon Associates) completed in 2001

- 1994 *Utzon House, "Can Feliz," Majorca, Spain*
- 1998- *A continuing program of schools and teachers colleges being erected in Zimbabwe, Mozambique, Malawi and Angola. (Utzon Associates)*
- 1999 *Dunkers Cultural Centre - Halsingborg, Sweden. Completed in 2002. (Utzon Associates)*

Publications

Some Books on Jørn Utzon for additional research:

Utzon by Richard Weston - Edition Bløndal 2002

Jørn Utzon - Houses in Fredensborg by Tobias Faber - Berlin, Ernst & Sohn 1991

Utzon and the Sydney Opera House by P. Drew - Annandale, New South Wales, Inspire Press 2000

Jørn Utzon - The Sydney Opera House by Françoise Fromonot - Corte Madera, California, Gingko Press/Electa 1998

The Masterpiece: Jørn Utzon - A Secret Life by P. Drew - South Yarra, Victoria, Hardie Grant Books 1999

Sydney Operat House by P. Drew - London, Phaidon 1995

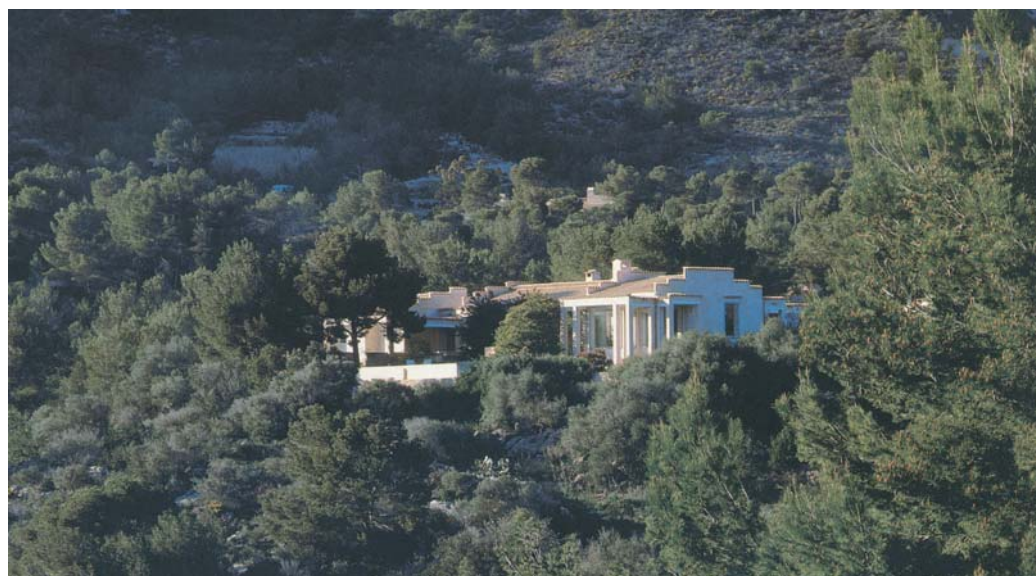
Utzon Mallorca by Christian Norberg-Schulz and Tobias Faber - Copenhagen, Arkitektens Forlag 1996.

It should be noted that there is an enormous body of work written by and about Jørn Utzon. The Weston book noted above has an extensive and detailed bibliography that includes periodicals and films as well as books.



**Utzon House
Hellebæk, Denmark
1952**







Utzon House in Mallorca, Can Feliz
1994
(this page and opposite)





Villa Banck
Helsingborg, Sweden
1956-1958

HISTORY OF THE PRITZKER ARCHITECTURE PRIZE

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect(s) whose built work demonstrates a combination of those qualities of talent, vision, and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture. It has often been described as “architecture’s most prestigious award” or as “the Nobel of architecture.”

The prize takes its name from the Pritzker family, whose international business interests are headquartered in Chicago. They have long been known for their support of educational, religious, social welfare, scientific, medical and cultural activities. Jay A. Pritzker, who founded the prize with his wife, Cindy, died on January 23, 1999. His eldest son, Thomas J. Pritzker has become president of The Hyatt Foundation.

He explains, “As native Chicagoans, it's not surprising that our family was keenly aware of architecture, living in the birthplace of the skyscraper, a city filled with buildings designed by architectural legends such as Louis Sullivan, Frank Lloyd Wright, Mies van der Rohe, and many others.” He continues, “In 1967, we acquired an unfinished building which was to become the Hyatt Regency Atlanta. Its soaring atrium was wildly successful and became the signature piece of our hotels around the world. It was immediately apparent that this design had a pronounced affect on the mood of our guests and attitude of our employees. While the architecture of Chicago made us cognizant of the art of architecture, our work with designing and building hotels made us aware of the impact architecture could have on human behavior. So in 1978, when we were approached with the idea of honoring living architects, we were responsive. Mom and Dad (Cindy and the late Jay A. Pritzker) believed that a meaningful prize would encourage and stimulate not only a greater public awareness of buildings, but also would inspire greater creativity within the architectural profession.” He went on to add that he is extremely proud to carry on that effort on behalf of his mother and the rest of the family.

Many of the procedures and rewards of the Pritzker Prize are modeled after the Nobel Prize. Laureates of the Pritzker Architecture Prize receive a \$100,000 grant, a formal citation certificate, and since 1987, a bronze medallion. Prior to that year, a limited edition Henry Moore sculpture was presented to each Laureate.

Nominations are accepted from all nations; from government officials, writers, critics, academicians, fellow architects, architectural societies, or industrialists, virtually anyone who might have an interest in advancing great architecture. The prize is awarded irrespective of nationality, race, creed, or ideology.

The nominating procedure is continuous from year to year, closing in January each year. Nominations received after the closing are automatically considered in the following calendar year. There are well over 500 nominees from more than 47 countries to date. The final selection is made by an international jury with all deliberation and voting in secret.

The Evolution of the Jury

The first jury assembled in 1979 consisted of the late J. Carter Brown, then director of the National Gallery of Art in Washington, D.C.; J. Irwin Miller, then chairman of the executive and finance committee of Cummins Engine Company; Cesar Pelli, architect and at the time, dean of the Yale University School of Architecture; Arata Isozaki, architect from Japan; and the late Kenneth Clark (Lord Clark of Saltwood), noted English author and art historian.

The jury that made the selection for 2003 comprises the Lord Rothschild, former chairman of the National Heritage Fund, and former chairman of the board of trustees of the National Gallery in London, who serves as chairman; Giovanni Agnelli, chairman emeritus of Fiat, of Torino, Italy (who has since died); Frank Gehry, architect and Pritzker Laureate 1989; Ada Louise Huxtable, American author and architectural critic; Carlos Jimenez, a principal of Carlos Jimenez Studio and professor at the Rice University School of Architecture in Houston, Texas; Jorge Silvetti, architect and chairman, Department of Architecture, Harvard University Graduate School of Design. Others who have served as jurors over the years include the late Thomas J. Watson, Jr., former chairman of IBM; Toshio Nakamura, former editor of A+U in Japan; and architects Philip Johnson, Kevin Roche, Frank Gehry, all from the United States, and Ricardo Legorreta of Mexico, Fumihiko Maki of Japan, and Charles Correa of India.

Bill Lacy, FAIA Architect, as well as advisor to the J. Paul Getty Trust and many other foundations, is executive director of the prize. Previous secretaries to the jury were the late Brendan Gill, who was architecture critic of *The New Yorker* magazine; and the late Carleton Smith. From the prize's founding until his death in 1986, Arthur Drexler, who was the director of the department of architecture and design at The Museum of Modern Art in New York City, was a consultant to the jury, as was Stuart Wrede, who succeeded Drexler at MOMA.

Television Symposium Marked Tenth Anniversary of the Prize

"Architecture has long been considered the mother of all the arts," is how the distinguished journalist Edwin Newman, serving as moderator, opened the television symposium *Architecture and the City: Friends or Foes?* "Building and decorating shelter was one of the first expressions of man's creativity, but we take for granted most of the places in which we work or live," he continued. "Architecture has become both the least and the most conspicuous of art forms."

With a panel that included three architects, a critic, a city planner, a developer, a mayor, a lawyer, a museum director, an industrialist, an educator, an administrator, the symposium explored problems facing everyone — not just those who live in big cities, but anyone involved in community life. Some of the questions discussed: what should be built, how much, where, when, what will it look like, what controls should be allowed, and who should impose them?

For complete details on the symposium which was produced in the tenth anniversary year of the prize, please go the "pritzkerprize.com" web site, where you can also view the video tape of the symposium.

Exhibitions and Book on the Pritzker Prize

The Art of Architecture, a circulating exhibition of the work of Laureates of the Pritzker Architecture Prize, had its world premiere at the Harold Washington Library Center in Chicago in 1992. The European debut was in Berlin at the Deutsches Architektur Zentrum in 1995. It was also shown at the Karntens Haus der Architektur in Klagenfurt, Austria in 1996, and in 1997, in South America, at the Architecture Biennale in São Paulo, Brazil. In the U.S. it has been shown at the Gallery of Fine Art, Edison Community College in Ft. Myers, Florida; the Fine Arts Gallery at Texas A&M University; the National Building Museum in Washington, D.C.; The J. B. Speed Museum in Louisville, Kentucky; the Canton Art Institute, Ohio; the Indianapolis Museum of Art Columbus Gallery, Indiana; the Washington State University Museum of Art in Pullman, Washington; the University of Nebraska, and Brigham Young University in Provo, Utah. It was most recently shown in Poland and immediately before that in Turkey. Its last U.S. showing was in November of 2000, when it was exhibited in California by the Museum of Architecture in Costa Mesa. A mini-version of the exhibition was displayed at the White House ceremony in Washington, D.C. in June of 1998. The latter exhibit has also been shown at the Boston Architectural Center and Cranbrook Academy in Bloomfield Hills, Michigan in the spring of 2001.

Another exhibition titled, *The Pritzker Architecture Prize 1979-1999*, which was organized by The Art Institute of Chicago and celebrated the first twenty years of the prize and the works of the laureates, was shown in Chicago in 1999 and in Toronto at the Royal Ontario Museum in 2000. It provided, through drawings, original sketches, photographs, plans and models, an opportunity to view some of the most important architects that have shaped the architecture of this century.

A book with texts by then Pritzker jury chairman J. Carter Brown, prize executive director Bill Lacy, British journalist Colin Amery, and William J. R. Curtis, was produced to accompany the exhibition, and is still available. Co-published by Abrams of New York and The Art Institute of Chicago, the 206 page book is edited by co-curator Martha Thorne. It presents an analytical history of the prize along with examples of buildings by the laureates illustrated in full color. The book celebrates the first twenty years of the prize and the works of the laureates, providing an opportunity to analyze the significance of the prize and its evolution.

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Architecture*, the definitive book on the architect, written by Richard Weston.

Unless otherwise noted, all photos of activities in Spain are by Javier Dominguez/Infocolor

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